

MEDIÆVAL ORNAMENT.

PLATE LXX.

ENCAUSTIC TILES. 13th and 14th centuries.

PLATE LXXI.

ILLUMINATED MSS., No. 1.

1-12 are of the 12th century; 13 is of the 13th century. 12 and 13 are from the *Illuminated Books of the Middle Ages*.—
HUMPHREYS.

The remainder of the Ornaments on this Plate from the British Museum.

PLATE LXXII.

ILLUMINATED MSS., No. 2.

13, 14, of the 13th century. 1, 3-6, 8-11, 14th century. 2, 7, 12, 15, of the 15th century.
1, 2, 3, 7, 8, and 15, are from the *Illuminated Books of the Middle Ages*; 15, from a MS. in the possession of the Author.
The remainder from the British Museum.

PLATE LXXIII.

ILLUMINATED MSS., No. 3.

MSS. from the Beginning to the End of the 15th century. 11-15, from the *Illuminated Books of the Middle Ages*.
The remainder from the British Museum.

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THE transition from the round arch, characteristic of the Romanesque style, to the pointed style of the thirteenth century, is readily traced in the buildings in which the two styles are intermingled; but the passage from Romanesque Ornament to that which prevailed so universally in the thirteenth century is not so clear. All traces of the acanthus leaf have disappeared, and we find a purely conventional style of ornament universally prevalent in all the buildings of the time. The nearest approach to this style is found in the illuminated MSS. of the twelfth century, which appear to have been derived in some of their features from the Greek MSS. The ornaments are formed of a continuous

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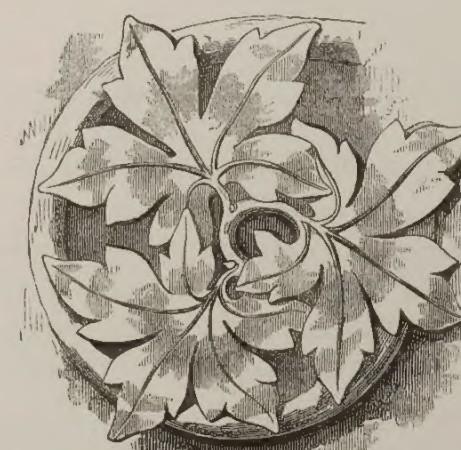
Early English. Wells. COLLINS.



Warmington Church, Northamptonshire. W. TWOPENY.



Warmington Church, Northamptonshire. W. TWOPENY.



Decorated. Wells. COLLINS.

stem, throwing off leaves on the outer side, and terminating in a flower. The general disposition and arrangement of the lines in any given space is exactly similar to the arrangement of Early English sculptured ornament.

Early English Ornament is the most perfect, both in principle and in execution, of the Gothic period. There is as much elegance and refinement in modulations of form as there is in the ornament of the Greeks. It is always in perfect harmony with the structural features, and always grows naturally from them. It fulfils every one of the conditions which we desire to find in a perfect style of Art. But it remained perfect only so long as the style remained conventional. As this style became less idealised and more direct in imitation, its peculiar beauties disappeared, and it ceased to be an ornamentation of structural features, but became ornament applied.

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